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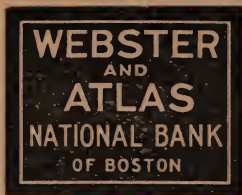
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1918-1919



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THIRTY-EIGHTH SEASON, 1918-1919

HENRI RABAUD, Conductor

Programme of the Tenth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, JANUARY 3
AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 4
AT 8.00 O'CLOCK

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Tenth Programme

FRIDAY AFTERNOON, JANUARY 3, at 2.30 o'clock

SATURDAY EVENING, JANUARY 4, at 8.00 o'clock

Rimsky-Korsakoff Symphony No. 2, "Antar," Op. 15

- I. Largo ; Allegretto vivace.
 - II. Allegro.
 - III. Allegro risoluto alla marcia.
 - IV. Allegretto vivace ; Andante amoroso.
-

Beethoven Concerto in D major for Violin, Op. 61

- I. Allegro ma non troppo.
 - II. Larghetto.
 - III. Rondo.
-

Ravel Rapsodie Espagnole

- I. Prélude à la Nuit.
 - II. Malagueña.
 - III. Habanera.
 - IV. Feria (The Fair).
-

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SYMPHONY No. 2, "ANTAR," Op. 15.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

This symphony, composed in 1868, was first performed in Petrograd at a concert of the Russian Musical Society on March 22, 1869. The year of performance is erroneously given as 1868 by some biographers.

The first performance in Germany was at Magdeburg in June, 1881, at a concert of the Allgemeiner Deutscher Musikverein Festival.

"Antar" was performed in New York in the course of the season 1891-92, at one of three concerts with orchestra given by The Arion Society in Arion Hall, led by Frank Van der Stucken.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Emil Paur, on March 12, 1898. Mr. Apthorp said in the Programme Book of that date: "I certainly remember seeing a copy of the published score in Boston—Mr. Arthur P. Schmidt had one at G. D. Russell's music shop, and musicians used to stare at it in wonder—some time, I should say,

* This date is given in the catalogue of Belaëff, the Russian publishing house of music. One or two musik-lexicons give May 21.

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about the middle seventies." The symphony was performed here at concerts of the Boston Symphony Orchestra, April 5, 1913, November 12, 1915.

The symphony, dedicated to César Cui, is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettle-drums, bass drum, tambourine, triangle, cymbals, tam-tam, harp, and the usual strings.

Antar, as a historical character, was the son of an Abyssinian slave, and his father was a chieftain in the tribe of Abs. His father acknowledged and freed him, and Antar became famous as a poet and by his deeds. He asked his Uncle Mâlik for the hand of his cousin Ibla. Mâlik accepted the offer, but, not wishing his daughter to wed the son of a slave girl, he led him into perilous adventures, and Antar was slain by one of his foes about 615.

According to Clément Huart's "History of Arabic Literature," this true desert poet 'Antara, son of Shaldâd,' "whose name was later to serve the popular story-tellers of the romance of 'Antar as the incarnate type of the virtues ascribed to the wandering paladins of the heathen tribes," was a mulatto with a split lower lip. His bravery advanced him, and he took part in the war arising out of the rivalry between the stallion Dâhis and the mare Ghabrâ. Treachery prevented the courser from winning, and Quais, chief of the tribe of 'Abs, waged bitter war. 'Antara was the rhapsodist of these fights, and perished only when he had grown old, and, having fallen from his horse, was unable to regain his feet. His death was the signal for peace. "'Antara sang the praise of 'Abla, his mistress, but a good fight was always the favorite subject of his lay. It was he that said: 'We whirled as the millstone whirls on its axis, while our swords smashed upon the fighters' skulls.'"

The great romance of 'Antar is ascribed to Al-Asma'î (739-831). The full text was taken to Paris from Constantinople. The romance was published in full at Cairo in 1893. In their present form the tales go back to the days of the Crusades. It is believed by Orientalists that the name of Al-Asma'î is a label placed by the professional reciter on the stories to give them an appearance of authenticity. The most famous episode is the death of the hero, who was pierced by a poisoned lance. 'Antar remounted his horse, to insure the safe retreat of his tribe, and died leaning on the lance. His enemies did not dare to advance, till a warrior startled the horse. Then 'Antar's corpse, unsupported, fell to the ground. Lamartine admired this episode, and introduced it in his "Voyage en Orient." It is said that in Egypt and Syria to-day there are

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“Antari” who recite in the coffee-house fragments of this Arabian Iliad.

Rimsky-Korsakoff took the subject of his symphony, which, when revised, was called an “Oriental suite,” from a story by Sennkowsky.

The following preface is printed on a fly-leaf of the score:—

ANTAR.

I.

Majestic is the aspect of the Syrian desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears: Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind. His lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

II.

The first fruition granted Antar by the queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

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IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart. .

Their lips unite in a last embrace, and Antar dies in the fairy's arms.*

I. There is an introductory Largo, F-sharp minor, 4-4, with melodic phrases against chromatic harmonies. This introduction leads to an Allegro giocosso, D minor, 3-4. An Eastern melody for flute is accompanied by horns and harp, and there is a pedal A for first violins. To some analysts the arrival of the gazelle is thus portrayed, while the gigantic bird is figured in the lower strings. There is a fortissimo rush "leading to the throwing of the javelin—cleverly suggested by a double-octave skip in violins, violas and flutes—and the bird's shriek of terror in the wood-wind and stopped horns." After a short return of the Largo the main body of the movement enters, but not in the orthodox traditional form, Allegretto vivace, F-sharp major, 6-8. Two themes are developed, and the "gazelle theme," and the harmonies of the Largo reappear at the end.

* The translation is by William Foster Apthorp.

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II. Allegro in E major, 2-2. This movement is free in form. There is an elaborate working-out of two themes, a restless one and a more impressive and sinister one. There are frequent changes of tempo.

III. Allegro risoluto alla Marcia, D major, 4-4. A brilliant march theme and a sensuous cantilena are developed alternately. Later there is a phrase for the brass that enters into the development. A counter-theme to the sensuous melody and horn-calls are also conspicuous.

IV. A few measures are taken from the main body of the first movement, D major, 6-8. There is a change to Andante amoroso, D-flat major, 2-4. A melody, said to be Arabian, is developed alternately with a tuneful phrase taken from the introductory Largo. The end is pianissimo.

*
* *

There are interesting notes about the performance of "Antar" at Magdeburg in Alfred Habets's "Alexandre Borodine" (Paris, 1893). Borodin wrote in a letter to César Cui, dated June 12, 1881, that Liszt, who was at Magdeburg with him, said that at the first rehearsals of "Antar" the musicians found several passages "nebulous," but afterwards, being better acquainted with the spirit of the composition, they appreciated its worth and rehearsed with lively interest. "You know," he added, "that by us in Germany, music is understood not immediately and with difficulty. For this reason it is necessary to perform works like 'Antar' as well as possible." Borodin was commissioned by Rimsky-Korsakoff to inform the musicians concerning the proper performance of the cadenza for the harp, etc. "The musicians heard my remark with the most praiseworthy attention. The harpist told me that he played the cadenza as the composer wished (probably with the aid of annotations made by Rimsky-Korsakoff in the harp part, for I cannot explain this remark otherwise)." The Gewandhaus Orchestra had been brought to Magdeburg for the Festival, and it then numbered seventy-four musicians, who were crowded on the stage,

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“as a flock of sheep chased by the shepherd’s dogs.” Only the eight violoncellos were allowed to sit. “That which struck me most was that in spite of everything, there was not a word of complaint, not a gesture of impatience: here were German discipline and obedience in all their force. At last Nikisch appeared on the stand and raised his bâton. For a long time he remained as though petrified in this cataleptic attitude; finally he moved in a brusque manner his stick and the rehearsal began.” This letter was left unfinished, but in a letter to his wife from Weimar, June 19 of that year, Borodin wrote: “I shall simply tell you that ‘Antar,’ with the exception of little changes in movement in two places, was admirably performed, incomparably better in respect to sonority than at home. The interpretation, the clearness, the nuances were astonishing. M. Nikisch is an excellent conductor who had assimilated ‘Antar’ so that he led without the score. The first two movements pleased the least, but the third and, to my great astonishment, the fourth were immediately and unanimously applauded. The general judgment was very favorable to ‘Antar’ which has had a positive success.”

*
* *

On January 7, 1910, a lyrical drama in four acts, entitled “Antar,” by M. Chekri-Ganem, was produced at the Casino Theatre at Monte-Carlo. The author is of Syrian origin, and has written and lectured on Arab poets and poetry in Paris. The *Pall Mall Gazette* of January 12 gave this description of the play:—

“The first act opened with a picturesque scene in an oasis. Antar saves the life of his cousin Abla, the chief’s daughter, and claims her hand as a reward. Difficulties are raised by a rival, and his betrothal is delayed until he returns from the capture or killing of the enemy’s chief. He returns in the second act, and in the third there are rejoicings and a marriage fête.

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"Antar and his wife are followed into this mountain retreat by his rival, and a blind man is planted in Antar's path, and instructed to shoot a poisoned arrow which strikes him in the arm and causes his death. This comes to him after he has mounted on horseback, and he dies in the saddle.

"The leading parts of Abba and Antar were most excellently played by Mme. Ventura and M. Joubé. Their long poetical outbursts were invariably applauded; the other characters were adequately filled, and the repeated curtain calls after each act and the warm demand for the author at the close evidenced the hearty approval of the audience with the play. The orchestra under M. Léon Jehin played selections and incidental music from M. Rimsky-Korsakoff's operas of 'Antar' and 'Mlada.' "

It is unnecessary to add that the reference is to the symphony "Antar." Rimsky-Korsakoff did not write any opera "Antar." "Mlada" was an "Opéra-Ballet féérique" in four acts, and originally Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each wrote the music of one act.

This drama "Antar" was produced at the Odéon, Paris, on February 12, 1910. Abba was played by Miss Ventura, Antar by M. Joubé. Fragments of Rimsky-Korsakoff's symphony, "ingeniously

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adjusted" by Maurice Ravel, were then played by the Colonne Orchestra, led by Gabriel Pierné. There were seventy performances at the Odéon in 1910, and five in 1911.

*
* *

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko" * to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau † (born Louise

* Habets tells this story as though Rubinstein had conducted "Sadko," at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at Petrograd?

† She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to Petrograd, where she died in 1890. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347-351 (Paris, 1906).

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de Caraman-Chimay) he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

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Heinrich Pudor, in an essay "Der Klang als sinnlicher Reiz in der modernen Musick" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from



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'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harîm. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North and that no one has ever possessed among the 'Five.' " *

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97-140); "À propos de 'Schéhérazade' de Rimsky-Korsakoff," by Émile Vuillermoz, in *Le Courrier Musical* (Paris), February 15, 1905; *Mercur Musical* (Paris), March 15, 1907, pp. 282-284, article by N. D. Bernstein on R.-K.'s opera, "Legend of the Invisible City," etc.; June 15, 1907, pp. 652-656, by Louis Laloy; Alfred Bruneau's "Musiques de Russie et Musiciens de France," pp. 20-25 (Paris, 1903).

* M. Marnold wrote less enthusiastically about Rimsky-Korsakoff in the *Mercur de France* of September 16, 1908, and then reproached him bitterly for his "pedantic" revision of Moussorgsky's "Boris Godounoff." This essay is included in Marnold's volume, "Musique d'autrefois et d'aujourd'hui," pp. 270-281.

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His first appearance in Boston was on January 6, 1918. He gave recitals here on March 17, 31, November 3, of that year.

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CONCERTO IN D MAJOR FOR VIOLIN, OP. 61 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Teatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timbales, Violoncelle et Basse, composé et dédié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement

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Very sincerely, CHAS. W. TAYLOR,
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Beethoven calls the *largetto*) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses." The list contained: "1, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal. Clement played it at the concert *a vista*.

The first movement, *Allegro ma non troppo*, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons. It is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers long before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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is long and elaborate. A cadenza is introduced at the climax of the conclusion theme. There is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored. The theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

A letter from Prof. Hugo Heermann, of the Geneva Conservatory, relating to violin cadenzas has been printed in the *Musical Courier* of New York. He named nine musicians who have written long cadenzas to Beethoven's concerto,—Laub, Singer, David, Vieuxtemps, Molique, Hellmesberger, Saint-Saëns, Wieniawski, Auer. He might have named other cadenzas, as the one written by Mr. Kreisler. Professor Heermann related that when Brahms wished him to play his concerto and he, Heermann, asked whether he should invent a cadenza for it, Brahms replied, "Well, a little one will suffice." "Some years later," Heermann continued, "when I was asked to play



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the concerto at a Philharmonic concert in Vienna, where Brahms lived, I asked him to let me play it with him before the concert. He agreed with pleasure and I benefited by his accompanying, which, however, was not of the best in the tutti. When he noticed that I played a longer cadenza this time, he showed his dislike for long cadenzas at the close of the first movement by closing the music book, saying, 'We don't wish to play the next movement, for there is no cadenza in it.'

*
* *

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript. Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to



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1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for, as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to Petrograd, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti, but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces

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The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer; it holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Klement's Fantasia."

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The concerto has been played at these Symphony concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904; Willy Hess, January 6, 1906; Anton Witek, October 29, 1910; Fritz Kreisler, November 23, 1912; Anton Witek, November 14, 1914; Fritz Kreisler, November 26, 1915; Albert Spalding, January 12, 1917; Efreim Zimbalist, October 19, 1917.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

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The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The programme also included Schubert's Unfinished Symphony, the overture to Lalo's "Roi d'Ys," the March from "Tannhäuser," an air from Rimsky-Korsakoff's opera "Snegourotschka" (sung by Mme. de Wieniawski), Gabriel Fauré's Ballade, César Franck's Variations Symphoniques (pianist, Alfred Cortot). The Rhapsody was enthusiastically received, and the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those down-stairs who have not understood it." And at the end of the Rhapsody the same person shouted to the occupants of subscribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance in Boston was by the Boston Symphony Orchestra on November 21, 1914, Dr. Muck conductor. There was another performance on March 3, 1916.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarruso-

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It is really a suite in four movements: *Prélude à la Nuit*, *Malagueña*, *Habanera*, *Feria*.

I. *Prélude à la Nuit*. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. *Malagueña*. Assez vif, A minor, 3-4. The *Malagueña*, with the *Rodeña*, is classed with the *Fandango*: "A Spanish dance in 3-8 time, of moderate movement (*allegretto*), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the *Fandango* the rank of the principal dance of An-

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dalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course." In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time.

* "Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "*La Flamenca*," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaité, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last-named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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(The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvelous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children." In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then add the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

In Ravel's *Malagueña* there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. *Habanera*. *Assez lent et d'un rythme las*, 2-4. Ravel wrote in 1895 a *Habanera* for two pianofortes, four hands. This was utilized in the composition of the *Habanera* in the *Rhapsody*. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section.



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Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a market feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful." . . .

Neither the academic Desrat in his "Dictionnaire de la Danse" nor the eloquent Vuillier in his history of dancing mentions the Habanera. Richard Ford, who knew Spain perhaps better than the Spaniards, had much to say about the Jota of Aragon, the Bolero, the Galician and Asturian dances, "the Comparsas," or national quadrilles, but he did not name the Habanera. Did he

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| III. Largo. | | Ronde des lutins | |
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have it in mind when he described a gypsy dance, the "dance which is closely analogous to the Ghawasee of the Egyptians and the Nautch of the Hindous"? It is the Ole of the Spaniards, the Romalis of the gypsies. "The ladies, who seem to have no bones, resolve the problem of perpetual motion, their feet having comparatively a sinecure, as the whole person performs a pantomime, and trembles like an aspen leaf; the flexible form and Terpsichore figure of a young Andalusian girl—be she gypsy or not—is said by the learned to have been designed by nature as the fit frame for her voluptuous imagination." *

Nor did the Spanish dancers who, visiting Paris in the late thirties of the nineteenth century, inspired Théophile Gautier to write dithyrambs in prose, dance the Habanera; neither Mesdames Fabiani nor Dolores Tesrai; nor did Mlle. Noblet, who followed Fanny Elssler in imitating Dolores, dance the Habanera. The two Spanish dances that were then the rage were the Bolero and the Cachucha.

Perhaps the Habanera came from Africa. Perhaps after a sea voyage it went from Cuba into Spain.† The word is generally known chiefly by reason of Chabrier's pianoforte piece and the entrance song of Carmen. Bostonians associate it also with La-parra's opera.

Chabrier's Habanera for the pianoforte was published in 1885; arrangements for four hands, orchestra (1888), pianoforte and vio-

* For other entertaining matter about Spanish dances see Richard Ford's "Gatherings from Spain," pp. 349-356 (Everyman's Library).

† See "Afro-American Folk-Songs," by H. E. Krehbiel (New York, 1914), pp. 59, 68, 93, 114, 115.

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lin, pianoforte and harp followed. The Habanera was his last musical reminiscence of his journey to Spain.

When "Carmen" was rehearsed at the Opéra-Comique, Paris, in December, 1874, chorus and orchestra complained of difficulties in Bizet's score. Mme. Galli-Marié disliked her entrance air, which was in 6-8 time with a chorus. She wished something more audacious, a song into which she could bring into play the whole battery of her *perversités artistiques*, to borrow Charles Pigot's phrase: "Caressing tones and smiles, voluptuous inflections, killing glances, disturbing gestures." During the rehearsals Bizet made a dozen versions. The singer was satisfied only with the thirteenth, the now familiar Habanera, based on an old Spanish tune that had been used by Sebastien Yradier. This brought Bizet into trouble, for Yradier's publisher, Heugel, demanded that the indebtedness should be acknowledged in Bizet's score. Yradier made no complaint, but to avoid a lawsuit or a scandal, Bizet gave consent, and on the first page of the Habanera in the French edition of "Carmen" this line is engraved: "Imitated from a Spanish song, the property of the publishers of *Le Ménestrel*."

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra,* was produced at the Opéra-Comique, Paris,

* Raoul Laparra gave a concert, "A Musical Journey through Spain," with Mme. Helen Stanley, soprano, in Boston on November 2, 1918. The programme consisted of songs and dances of Spanish provinces.

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February 26, 1908. The chief singers were Salignac, Pedro; Séveil-hac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted. The opera was performed fifteen times in 1908, ten times in 1909.

This opera was produced for the first time in the United States at the Boston Opera House on December 14, 1910, when the chief singers were Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely Dereyne, La Pilar; and José Mardones, Un Vieux. Mr. Caplet conducted. There was a second performance on December 23, 1910. Later performances were on March 22, 25, 1912, when the chief singers were Mme. Gay, Riddez, and de Potter.

IV. FERIA (The Fair). Assez animé, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute; the second by three muted trumpets rhythmized by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

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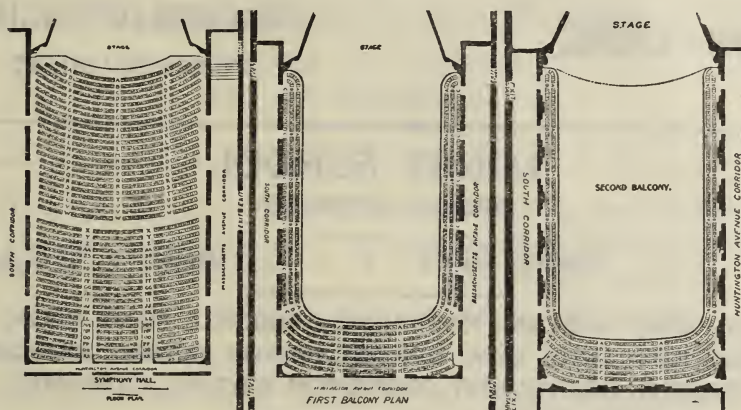
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